

ASIFA EAST

ANIMATOR

A NEWSLETTER OF THE ANIMATED ARTS

TV TIME
AT

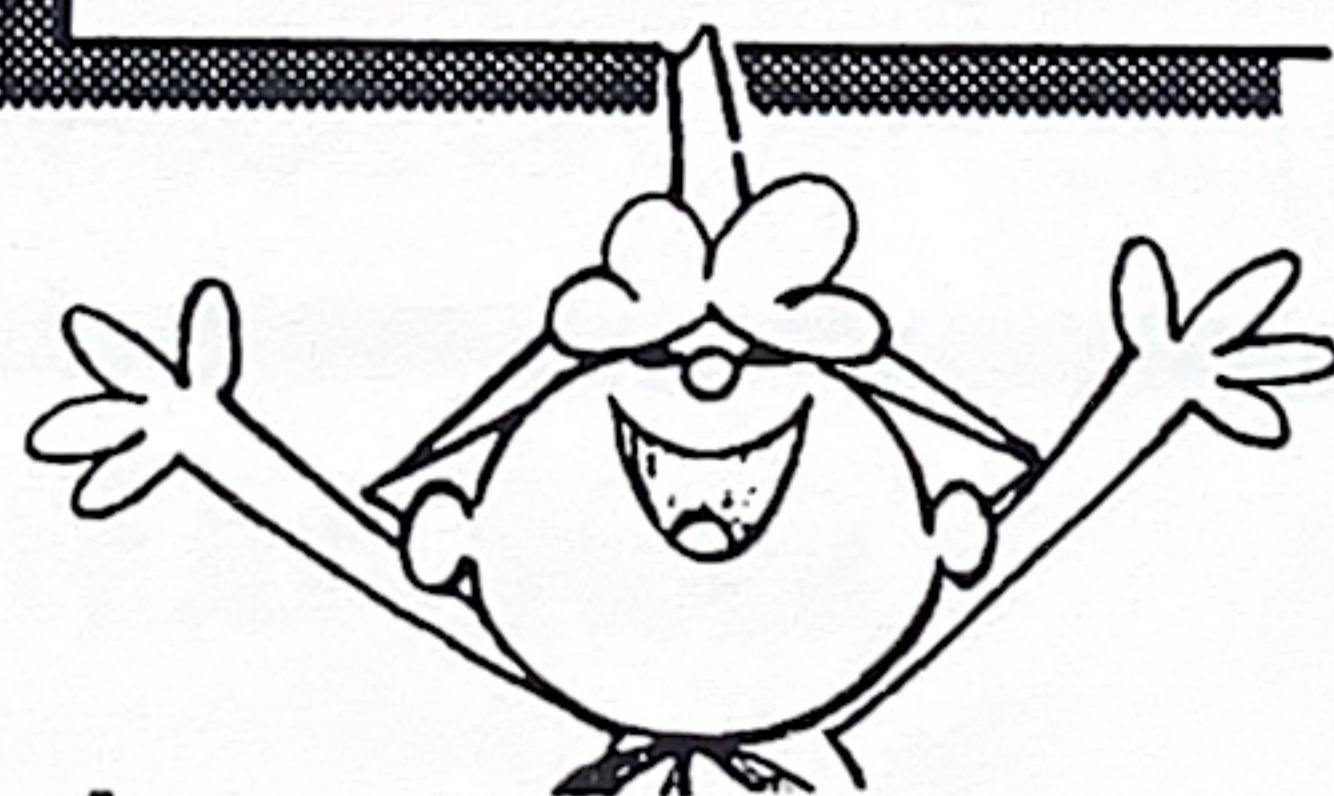
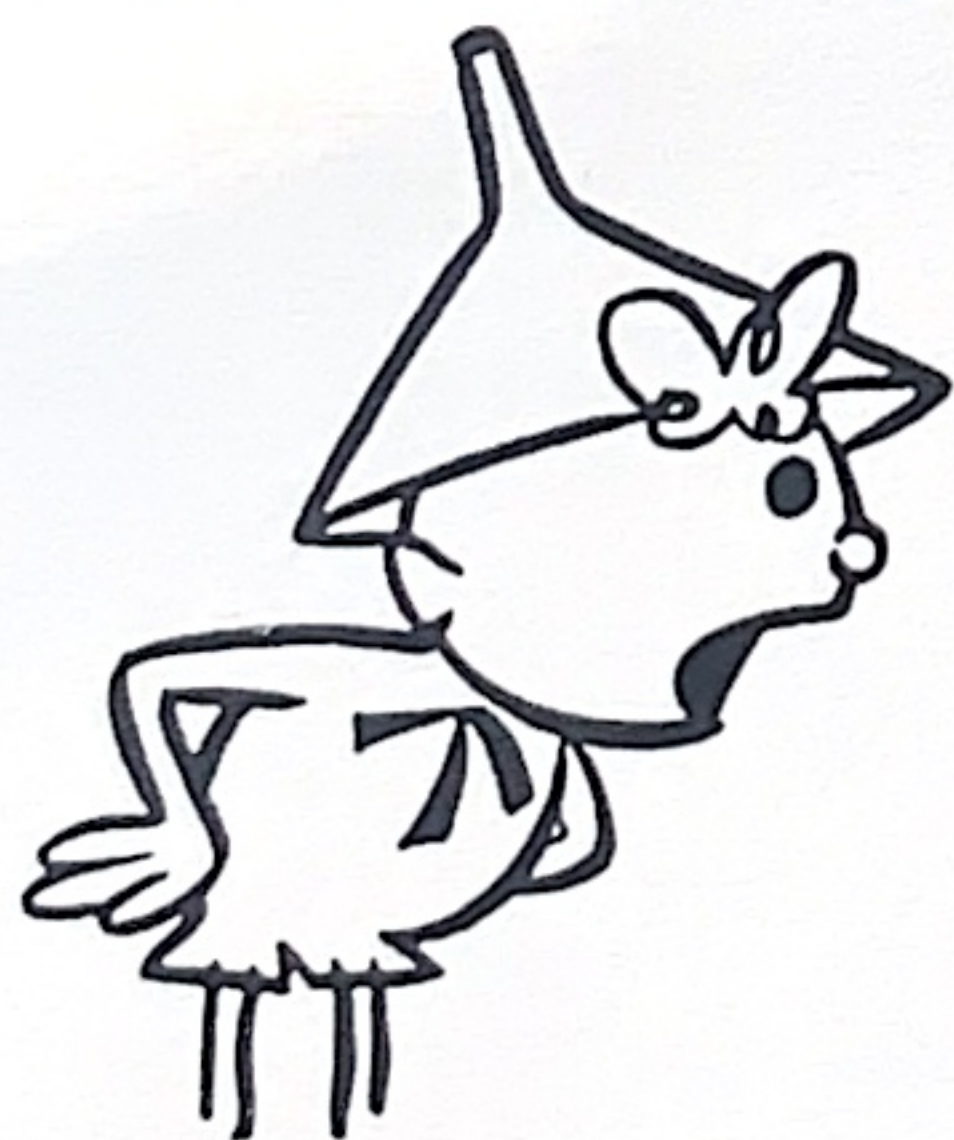


TERRAYTOONS

Featuring

TOM TERRIFIC and Two Generations of Deitch

*Special
appearance by
Kim Deitch*



*programmed by
Steven Dovas &
Bill Lorenzo*

Friday, December 10 at 6:00 pm

Tisch School of the Arts

New York University 721 Broadway, Room 108

DECEMBER 1993

JANUARY MEMBERS OF ASIFA-East

Please check the label on your ANYMATOR, it should have either a "JUNE" or a "JANUARY" indication above your name. If you are a "JANUARY" member, please send in your registration for renewal as soon as possible. There will not be another opportunity to renew your subscription again until next June.

For more information please contact Tissa David or Margaret Frey. (212-666-8926)

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE NEW YORK
FOUNDATION FOR THE ARTS

ASIFA EAST
The International
Animated Film Society
(New York Chapter)
A program of the
New York Foundation for the Arts

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ASIFA PROGRAM • DEC. 10, 1993

TV TIME AT TERRYTOONS

The TOM TERRIFIC Show

featuring special appearances by
Deitch, Simon Deitch and Tony Edwards

On December 10th, ASIFA-East will screen several choice episodes of Tom Terrific, Gene Deitch's much-loved but rarely screened series, produced as a five-minute segment of the Captain Kangaroo children's show early in the relationship between Terrytoons and CBS. Created in 1957, the series remains a prime example of television animation at its finest as well as the pinnacle of late 50's clear-line animation design.



The 5-minute segments ran in daily installments Monday-to-Friday five-part serial for the children's show Captain Kangaroo, and were re-run in a back-to-back re-cap sequence to make a full length show on Saturday. Direct and unpretentious, Deitch's Terrific is some of his best work, and the show is a delightful combination of sharp plotting and deceptive simple design and execution and are a refreshing contrast to much of today's TV animation contrivance. Terrific's scripts were perfectly suited to the show's intended audience, never preaching or pandering, and given an amusing backspin by their thrill-a-minute readings bursting with dramatic tension with an undercurrent of subtle humor that still entertains. Likewise Deitch's design for Tom Terrific, clean, open shapes selectively opaqued, with only the most basic scenic suggestions, were economical and effective, with lots of room for lively character animation. Several of the Tom Terrific films we will show feature the distinctive animation of Jim Tyer.

A direct design descendant of UPA's graphic sensibility, by way of Deitch's work on the Bert and Harry Piel campaign, Tom Terrific's distinctive



LA BLA BLA

John R. Dilworth

MATTER OF EYELASHES

Details of life is what makes living worth the experience. And be-
cause we may not do this again.

In animation one fortunately has the opportunity for do-overs. I would like to discuss are the details. Details in drawing could be added to the landscape of your face. It makes your face unique. You never allow for the absence of an eyebrow or an ear. Imagine walking down Broadway and someone forgot to draw in your left eye? Ooops! I'm glad you caught that. Here, let me do that over. Yes, when you're doing that over could you check the other hundred things in case...?

Doing animation, I will repeat over and over again, is more than how to draw, it is also and among many, many other things, the details you are missing.

Learning, and learning how to look is a talent, naturally for some, a gift for all.

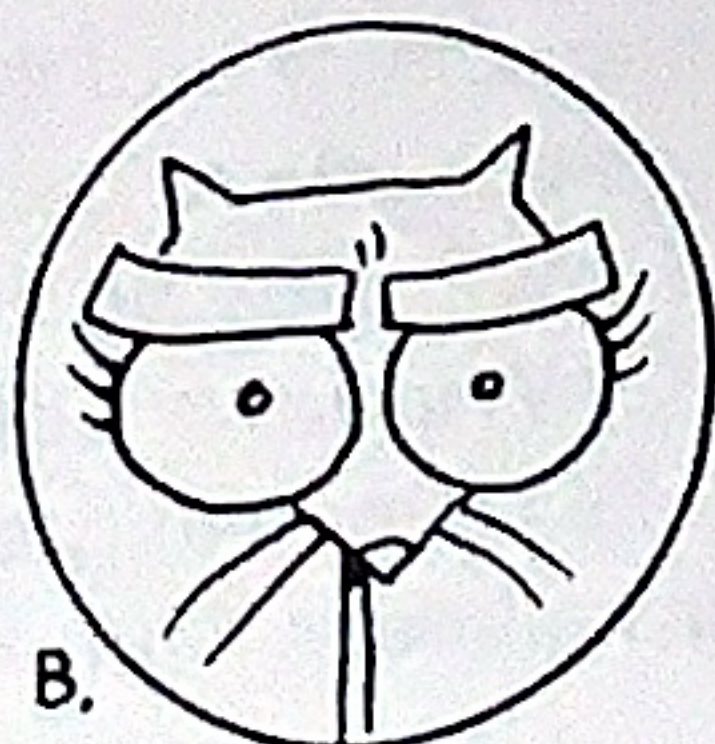
It is a painfully arduous task that is the cause for more busted eye-vessels. Why is it so many animators wear glasses? It is an ability one should go to pains to become adroit at. It is a characteristic of professionalism that reveals more about the way your work is received and tells you the ways in which you feel towards your work.

There is more to not forgetting a fingernail, it is the shape and line of that fingernail. Is the nail square or round? Does it have a curved tip or does it curve inward? Is the line's weight even throughout or does it flair? One could begin to understand the complexities of our art.

The real point here is the questioning. When you first receive a design. You will absorb it and dilate it through your own thinking pattern. But the result must always come out looking very much like the original. And that is when you begin talking to yourself. You ask questions about each very detail of the design just like the ones above. Then after you feel confident you understand each detail fits within the whole of the design, you proceed one drawing at a time. Just like building goals or achieving success, one at a time. And each drawing demands your ability. Each drawing wants to be loved. It is your responsibility to pay attention. And here lies the training. The way one could hope to learn is through the conscious will.

Anything you do as an animator should be casually regarded. You must stop and absorb through your eyes the fold on the corner of a book. Learn through your eyes the details of a friend's face; the turn in the lip, the chicken pox scar above the right eyebrow, the hole in the earlobe where an earring was placed. Learn through your eyes the details of yourself and go to any length and count the number of self-portraits. Some artists painted themselves many times, covering new lines in their skin or a strange glint in their eye. The more you look the more you see. Never allow yourself to become routine. Treat yourself and your work with the minute attention and your life deserve. Never come to a party empty handed and never leave unremembered.

Try this example: Model A is the original. Locate the other model with eyelashes drawn just like those of Model A.



Animation As a Military & Propaganda Tool Part 1

By James G. Petropoulos

Hello again! I was away on Naval Reserve duty last month and was unable to submit a column in time for the last issue, but the editorial staff has seen fit to let me continue with the second installment of "Animation as

a Propaganda and Military training tool". This month, the period between 1920 and the end of the Second World War will be overviewed.

With the end of the First World War, the direction of animated films returned to that of entertainment rather than propaganda. The

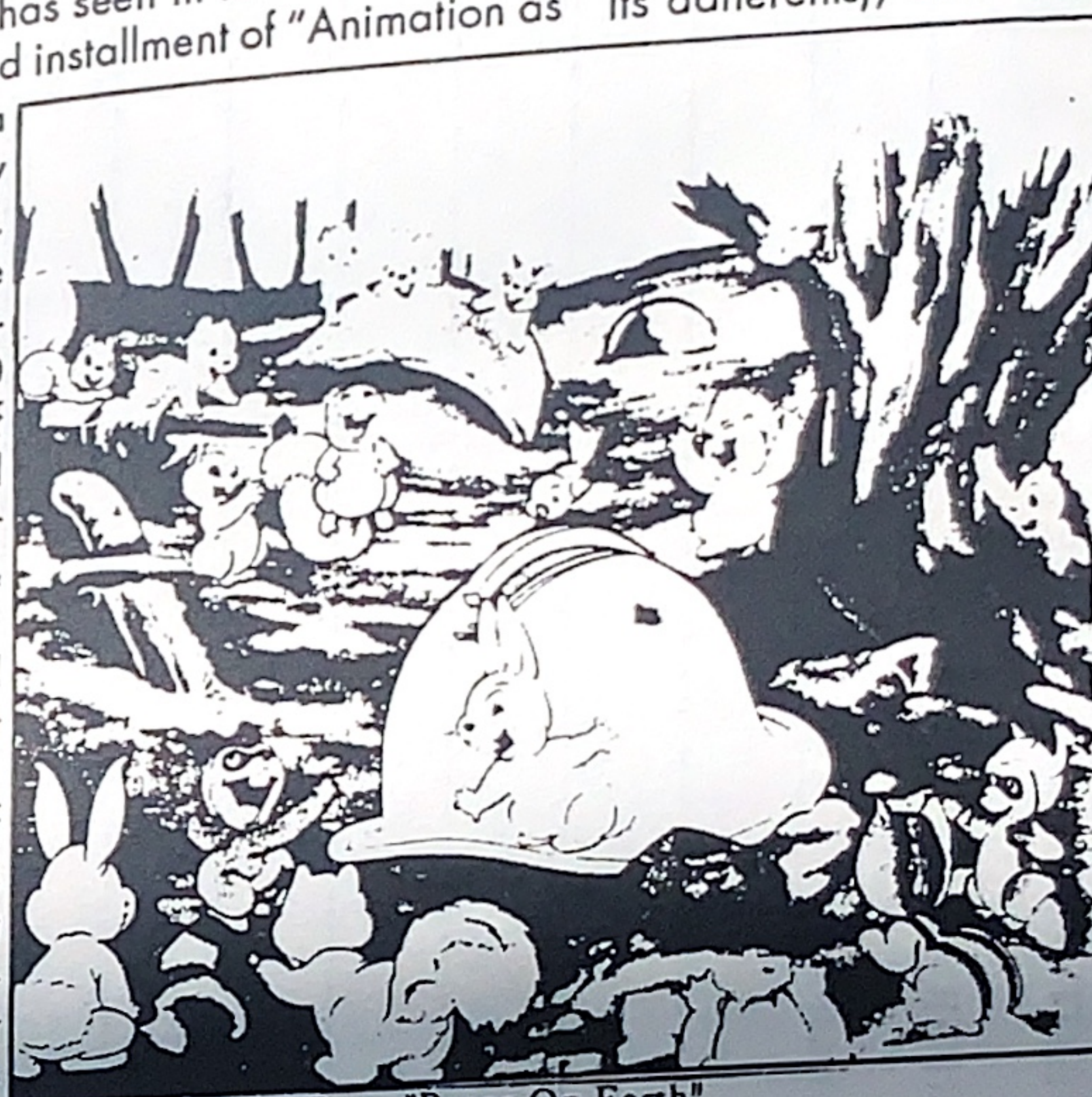
animated training film was now a standard training aid in the United States and Britain, and during the period between the wars, they remained pretty straightforward and dry. Suffice it to say that they were produced at the military level, usually directed by stodgy and untrained military officers who knew or cared little for animation as an art form. Until the late 1930's, very little was contracted out to commercial studios for reasons of cost and production time involved, and thus the animated training film did not develop in parallel with the rest of animation.

Propaganda, on the other hand, worked its way into civilian films very nicely. Over in the newly created Soviet Union, the State quickly recognized the potential of animation to suit their needs. The Russians had always been excellent political cartoonists and various animators were commissioned to create such

films as "Soviet Toys" (dealing with the of reintroducing privatization into the Soviet economy and the subsequent destruction of its adherents), and "Black and White"

about racism and repression of black workers in Cuba). Such the direction of Soviet animation took until the 1970's.

Meanwhile in the West, a young Walt Disney leased "Alice in Wonderland" (1925), the first of which dealt with Alice getting an order for 500 eggs which had to be filled by the end of the year. She and her



From "Peace On Earth"

1939 MGM - Hugh Harman / Rudolf Ising

ceed to do whatever is necessary to get "unproductive" hens to lay eggs. Suddenly a "Red Rooster", complete with a soviet worker's cap and "Lwow" (Lvov, in Ukraine, his presumed point of origin) ten on his suitcase, appears and rallies the hens to strike. Of course, the strike is set in the boxing ring where the Red Rooster beaten the hell out of, and the overworked hens cheerily go back to work with a newfound sense of duty and lay the required number of eggs in no time flat. While not an outstanding film by any account, "Alice in Wonderland" (readily available on various "Wierd Animation" compilations) is as complete an example as any of propaganda working its way into the civilian market. While not government sponsored, Disney was still able to get his message across.

Continued on page 10

FILM TITLE OR PRODUCTION NUMBER _____

Running Time: _____ Student/Professional _____ Mo./Yr. of Prod.: _____

PRODUCTION COMPANY: _____

ADDRESS: _____

AGENCY: _____

DIRECTOR: _____

DESIGNER: _____

ANIMATOR(S): _____

AGENCY PRODUCER/AGENCY ART DIRECTOR: _____

CLIENT OR SPONSOR: _____

MUSIC: _____

VOICE(S): _____

CONCEPT: _____

SIGNATURE _____

NAME _____

(typed)

POSITION _____

PHONE _____

COMPETING COMPANY _____

ADDRESS _____

CHECK ONE: Mailed in Film Can Only _____ Mailed in Can and Mailing Case _____

VALUATION OF PRINT FOR INSURING: _____

BRIEF SYNOPSIS OF FILM: _____

PLEASE TYPE OR PRINT LEGIBLY AND SEND FILM OR TAPES (MAIL ONLY) TO:
AWARD COMMITTEE, ASIFA-EAST, c/o BUZZCO ASSOCIATES, INC., 33 BLEECKER
STREET, 5A, NEW YORK, NY 10012 (NOTE NEW ADDRESS)

for submitting films to the
ST ANIMATION AWARDS

ts:

at be at ASIFA-EAST by MONDAY,
RY 3rd, 1994. No film will be accept-
competition after this date.

ot submitted by the production
agency, or sponsor, must be
nied by a letter from one of
authorizing the entrance of
in the film festival.

on forms may be obtained by
to the Award Committee at:
SIFA-EAST

o Linda Simenak
0 West 24th Street #15A
w York, NY 10011

to form must be procured for
y. Forms must be filled
l. Xerox accepted as orig-
try forms must accompany

must be 16mm, either black
r color, 1/2" VHS or 3/4"
ideocassettes. Name or
number must appear on
together with name of
company. No 35mm or
n size will be accepted.
be on reels and in film
mailing cases are option-
FA-EAST is not
for damage to prints in

must be by check. No cash
ders. Entrance fees are not
The entrance fee is based on

na.....\$5.00
e minute.....\$25.00
one minute.....\$30.00
members pay \$5.00 less, with
(Student categories.)

accompany film, not under
ver.

6. Only films produced after July 1st, 1990 are eligible.
7. All prints will be sent back by insured mail, unless otherwise specified by the film makers.
8. ASIFA-EAST will not be responsible for prints lost in the mail, or for damage incurred in projection, although ASIFA-EAST will agree to take all reasonable care when screening prints.
9. ASIFA-EAST will not be responsible for infringements of rights of prints accepted for screening by the jury.

Entries accepted from U.S. and Canada only.
Canadian entries must be paid in U.S. dollars.
ASIFA-EAST cannot accept other international entries.

10. The decision in all categories will be final. All awards will be made by judges selected by the Awards Committee and the membership of ASIFA-EAST.

11. Prints of the winning films will be made into a reel and circulated by ASIFA-EAST for showing during the year, unless otherwise specified by the film makers.

12. Awards will be given in the following categories:

Direction
Animation
Design
Concept
Sound Track
Student Film
Film under Two Minutes

Awards will be made at an ASIFA-EAST AWARDS
Screening on Thursday, January 27th, 1994 at the
Donnell Library Auditorium. There may be additional
awards.

continued from page 6

any thought of workers striking was consid-
ered Bolshevik, an attitude maintained by
middle and upper class Americans during
the interwar years. Of course we now know
differently, but those were the heady days of
political incorrectness.

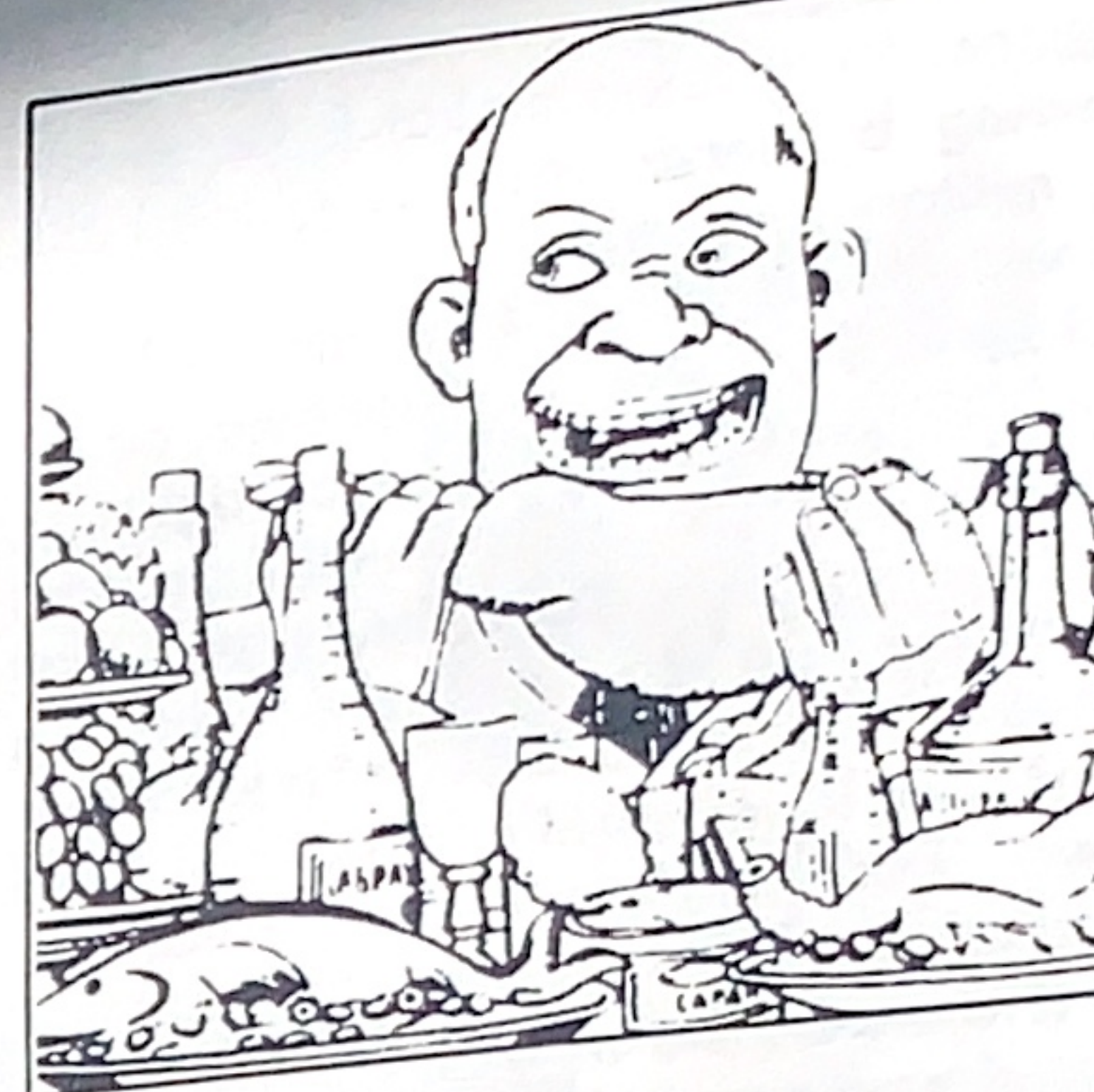
As we shall see in the next cartoon we will
examine, "Peace on Earth" (MGM, 1939),
opinions were changing. The 1930's were a
golden time for the development of anima-
tion, but rough going for millions of Ameri-
cans. Many looked at FDR's policies as
almost

socialist, and despite his leadership, various
communist and fascist groups arose. There
were labor disputes, and Europe was boil-
ing in war clouds. By 1939, it appeared that
war was inevitable for the U.S., but the
American public was clearly isolationist.
"Peace on Earth", a well known, readily
available short, couldn't reflect this feeling of
isolationism more. For those who haven't yet
seen it, it involves a group of forest animals
singing Christmas carols at Yuletide and
coming across

the verse "Goodwill toward Men". A young-
ster asks an elderly squirrel what men are, at
which point the old rodent goes into a rather
graphic tirade about how men wiped them-
selves out through constant warfare. In the
end, the young animals sing the title verse
amid battlefield debris. One year later, an-
other oft seen short, "Porky's History Lesson"
(WB, 1940) made a more subtle attempt at
waking the American public up to reality. In
"Porky's History Lesson", the great pig is
clearly disinterested with American History
until Uncle Sam gives him a rather white-
washed history lesson in a dream sequence.
Porky is a changed and enlightened pig at
the end of the cartoon, proud and ready to
do

whatever his country asks of him (keep in
mind the draft was instituted in 1940!). One
year later, the war came to us.

This war was different than the last. Unlike
the Kaiser, Hitler was a truly despicable
character whose physical features lent them-
selves well to caricature. Mussolini, though
hardly a threat to the U.S., was a bombastic
buffoon with equally caricaturable features
and mannerisms. As for the Japanese (who
in my opinion recieved the brunt of the



"Soviet Toys"
by Dziga Vertov - 1924

animated abuse we were about to dish
the whole bloody race was depicted as
and-a-half foot myopic buck-toothed
ning little men! Civilian studios were
quicker to act this time. Such wartime cla-
such as "You're a Sap, Mr. Jap", with Pop
"Herr Meets Hare" and Bugs Bunny Nip-
Nips", with the Rabbit himself, and Dis-
award winning "Der Fuhrer's Face, a
with "Gremlins from the Kremlin", Daffy
Commando, and others, became stan-
fare in theatres by 1943. By then, the
had passed and it appeared victory w-
be ours, though no one knew when. Ca-
characters became squadron marking
German Luftwaffe squadron even used
the Cat, of all things!), spokespeople fo-
bonds, and recruiting tools (see Bugs B-
in "The Super Rabbit"). But that wa-
civilian side. The Military, long defic-
animation production, was nowhere
the standards of golden age animation
were quick to form the Armed Forces Mi-
Production Unit with Col. Frank Cap-
charge (He made the "Why we Fight" se-
readily available cheap and guarante-
scare the isolationism out of you!). M-
Theodore Geisel (Dr. Seuss) was put in ch-
of the animation unit. This time, the Mi-
contracted out its work to civilian stu-
thus greatly upgrading the content and
ity of the dozens of training films produ-
Geisel's finest hour, and that of mi-
animation itself, came when he cor-

continued on next page

...ed his friend
 ...ck Jones to develop a character strictly
 ...viewing by servicemen as part of the
 ...kly military newsreels.
 ...his was Private SNAFU. Private SNAFU's
 ...racter was a typical Warner Bros. comic
 ...guy type, patriotic, but not too bright.
 ...Warner Brothers landed the initial contract
 ...vt. SNAFU, beating out Disney, who was
 ...n initial consideration. The directors on
 ...series were Chuck Jones, Friz Freleng, Bob
 ...mpett, and Frank Tashlin. Towards the end
 ...e war, Tex Avery's unit at MGM was also
 ...sted to do a SNAFU

...rt (Hanna-Barbera
 ...e working on one as
 ...), but the war ended
 ...ore they were com-
 ...ed and they were
 ...pped.
 ...What makes these
 ...s ideal for our little
 ...y is that they com-
 ...e propaganda, train-
 ...reminders, and the
 ...t important element
 ...ll, HUMOR. These
 ...ts are FUNNY, and
 ...ve it or not, the mes-
 ...e to servicemen con-
 ...ed therein is time-
 ...and therefore still
 ...ant today (except,
 ...ourse, for the en-
 ...). For example, in
 ...oes", the first short



"Black and White"
 (Soviet, C. 1925) - by Ivanov-Vano

...still apply today include "Spies" (8/43; in
 ...which SNAFU learns the hard way NOT to
 ...divulge classified information), "The
 ...Goldbrick" (The "Technical Fairy" is actually
 ...a Japanese in disguise, encouraging SNAFU
 ...to do what all soldiers WANT to do...shirk
 ...their duties and ignore their training), "The
 ...Infantry Blues" (SNAFU, sick of the drudgery
 ...of the lowly infantry, tries out some of the
 ...more glorified branches of the service, only
 ...to find out they're all just as hard), "Fighting
 ...Tools" (The message-TAKE CARE OF YOUR
 ...WEAPONS!!!), and "Gas" (About why one

...should learn about
 ...and take care of
 ...one's otherwise un-
 ...comfortable gas
 ...mask). One short that
 ...really stands out is
 ..."Snafuperman" (3/
 ...44), in which
 ...SNAFU is trans-
 ...formed into a super-
 ...hero and tries to win
 ...the war WITHOUT
 ...the aid of his good
 ...ol' U.S. Army Field
 ...Manual. The short
 ...borrows the musical
 ...theme from the con-
 ...temporary Fleischer
 ..."Superman" car-
 ...toons (also being
 ...done with wartime
 ...themes) to great ef-
 ...fect. In the end it was

...proven that the SNAFU shorts were effective
 ...in that the troops PAID ATTENTION to them,
 ...enjoyed the humor and the plot, but were not
 ...innundated with preachy, pithy do's and
 ...don't's. The whole thing was irreverent, full
 ...of sexual innuendoes, and just plain fun.
 ...They got the messages by watching SNAFU
 ...take his knocks and realizing that no one
 ...could be THAT stupid! Quite simply, The
 ...folks at the Armed Forces Military Produc-
 ...tion Unit were able to get into the psyche of
 ...the average serviceman like nobody before
 ...or since...

...In the next installment, we will have a look
 ...at animated propaganda and military films
 ...from the end of WWII, through the cold war
 ...and Vietnam eras right up to the present
 ...day, and the current state of this interesting
 ...art form!

NEWS

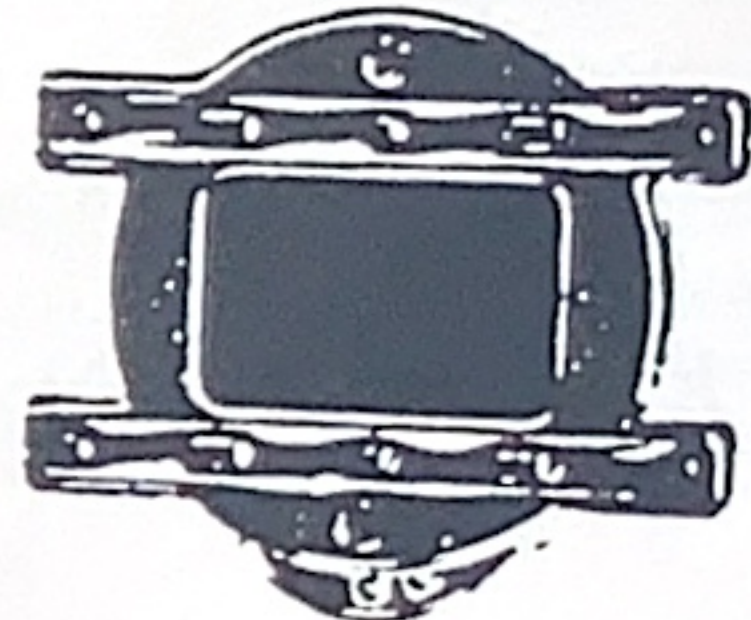


...ALL PLYMPTON celebrated the video release of his
 ...imated feature THE TUNE at the city's hottest nightclub,
 ...the TUNNEL on November 12th. Also, The Tunnel Gallery
 ...hibited artwork from THE TUNE. Check out THE TUNE at
 ...our local video store.



VINTAGE INK AND PAINT FALL 1993 CATALOG AVAILABLE
 The new catalog features artwork from the GRIM NATWICK and
 CLARK Estates, MICKEY MOUSE poster designs by HOWE,
 WOOKEY, MIGHTY MOUSE cels from the personal collection of RA-
 BAKSHI, and the largest selection available of animation drawings
 SLEEPING BEAUTY. Vintage Ink and Paint, 5701 Klump Ave., #7, N
 Hollywood, CA 91601. Telephone: 818-980-76

ASIFA HOLLYWOOD has introduced a fabulous novelty gift
 item as part of their on-going fundraising efforts. It's a minia-
 ture animation disc (about the size of a nickel) which can be
 worn as a pin or a tie-tack for the animation-conscious fashion
 connoisseur. The pin is designed by a Canadian animator and
 is made of "silver-like metal" with black enamel accents. Only
 \$6 each, or two for \$10. To order yours, please contact
 ASIFA-HOLLYWOOD, 725 South Victory Blvd., Burbank CA.
 Phone: 818-842-8330.



CANDY KUGEL & VINCENT CAFFARELLI are part of the 2
 Tournee of Animation, with "WE LOVE

The new season of **POST-SPUMCO REN & STIMPY** aired
 on November 20. R&S can be seen on NICK AT NIGHT Satur-
 days at 9:00 pm and Sundays on NICKELODEON at 11:00 am.



MTV will be producing **BEAVIS & BUTT-HEAD'S**
MUSIC VIDEO, featuring a live-action **CHER** intera-
 with B&B in a recently re-recorded **COOL** version of **I**
YOU BABE, to air before Christmas. Animation Directo-
 the project is ASIFA-East member Yvette Ka-

ASIFA-EAST needs your support. All members are encouraged to
 attend Board Meetings, which take place on the first Wednesday of each
 month at Buzzco. Meetings begin at 6:00. We need members to help
 with the newsletter mailings and any other volunteer support. Contact
 Linda Simensky or Margaret Frey if you have any questions.

Letters to the Editor

Dear ASIFA-East:
Regarding "Butting Heads with Butt-Head".
Crusaders against television violence have long portrayed the Roadrunner as public enemy number one, but the charges never stuck. Not because the cartoons don't show grotesque bodily harm befalling the coyote - they do - but because they do so with art, style, and razor-sharp timing. And because the coyote is a fully dimensional character (he's fully realized world, dealing with decidedly adult issues. (Oh, and I almost forgot - they're funny). The same can't be said about "Beavis and Butt-Head".
More distressing to me that these distinctions seem to have eluded the otherwise perceptive David Ehrlich. More distressing is the comparison to "Ubu Roi". I doubt that any two near olds were killed in the violence which attended "Ubu Roi's" premiere. And I remind you that the play was not sponsored by a global media conglomerate for the purpose of selling Pere Ubu lunchboxes and T-shirts to schoolchildren.
Beavis and Butt-Head", and MTV in general, might like to appear as the heirs to Jarry's anti-bourgeois stance. But it's a disingenuous - some say cynical - pose. "Beavis and Butt-Head" is not a 'violent artistic assault on societal values.' It is the embodiment of our societal values. Being "mindless...outrageously stupid and even violent" requires no great courage. In fact, it is the very essence of conformity, at least in TV-land. Watch any channel for five minutes and I promise you'll see someone gaining social acceptance as a reward for being crass, selfish, vain, brutal, or stupid.
Chuck Jones and Alfred Jarry are artists I greatly respect. They deserve better, as do all of us.

Luke Jaeger
Northampton, MASS
FILM HISTORY REVIEW

From those of us who toil in dusty archives and the halls of academe and who often wonder whether anyone actually reads our stuff, it's a treat to get some notice from the filmmaking community."
...I am such a fan of ANYMATOR."

Mark Langer, Associate Professor
School For Visual Studies In Art and Culture
Carleton University

Walt Disney Feature Animation

is looking for artists with 3-5 years of professional experience in the animation field for upcoming productions of POCAHONTAS, THE HUNCHBACK OF NOTRE DAME and FANTASIA, CONTINUED. Opportunities available in character animation, background, effects animation, story sketch, layout, computer imagery, and software and systems engineering. If you are willing to relocate to California, Florida or Europe and are not under any present contractual obligations, please contact Walt Disney Feature Animation, 1326 Flower Street, Glendale, CA 91221, phone: 818-544-2130 fax: 2607.



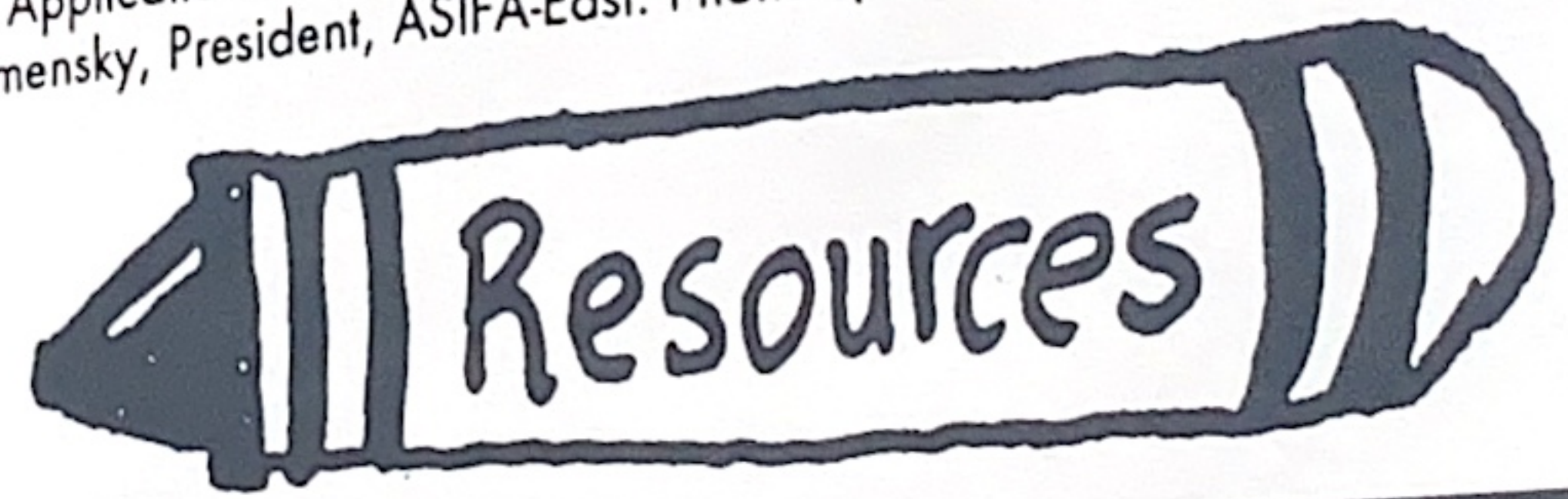
FILMFESTIVALS

NEW YORK UNDERGROUND celebrates "guerilla filmmaking". Films considered alternative in nature or intent are encouraged to enter. Prizes awarded in various categories, including Animation and Music Video. Deadline: January 21. Contact: Todd Phillips, Festival Director, NY Underground Film Fest, PO Box 367, Cooper Station, NYC 10276. Phone: 212-995-2091.

METROPOLITAN DETROIT INDEPENDENT FILM FEST. Formats, 16mm, Super 8, 8 mm. Deadline: December 15. Contact: Gus Calandrin, Metropolitan Detroit Film Fest, 22018, Harper St., Clair Shores, MI 48080. Phone: 313-79-0707.

NATIONAL EDUCATIONAL FILM FEST. Top winners eligible for Academy Award Competition. All categories including animation, classroom programs, medical/health, training/industrial, PSA's, film art and student made films. LATE ENTRIES THROUGH DECEMBER 15. Contact: Competition Director, National Educational Film Fest, 566 13th Street, Oakland, CA 94612. Phone: 510-465-6885. Fax: 510-835.

ASIFA-EAST FILM FESTIVAL
Our own Annual Festival showcasing independent animated films. Festival to be held January. Application enclosed in this edition of ANYMATOR. For further information contact Linda Simensky, President, ASIFA-East. Phone: (After 5pm) 212-258-7727.



by Margaret Frey
ALTERNATIVE FILMWORKS is a collective for independent and experimental filmmakers. They are always interested in screening new works for their video compilations. To speak to a representative from Filmworks or to order a free catalog, call: 1-800-797-FILM.

LILA WALLACE- READER'S DIGEST supports artists for 3-6 month residencies overseas. Artists must apply through a sponsoring organization (Women In Film, NEW YORK FOUNDATION FOR THE ARTS, among others). Eligible artists will receive grants of \$7,500 - \$20,00 in addition to housing and travel costs. '94 residencies are offered in Australia, Brazil, Cote-d'Ivoire, Czech Republic, France, India and many other locales. For guidelines and application: Arts International, 809 UN Plaza, NYC 10017. Phone: 212-984-5370.

CREATIVITY FELLOWSHIPS - THE NORTHWOOD INSTITUTE
Alden B. Dow Creativity Center offers four fellowships each summer for individuals in the field or profession who wish to pursue an innovative project or creative idea. Deadline for project application is December 31. For further information contact: Northwood Institute, Alden B. Dow Creativity Center, Midland, MI 48640-2398.